

SUMMER DIVERSION in the THEATRES



SOPHIA TUCKER
at the New Brighton

THIS week will see some interesting theatrical representations. At the Broadhurst Theatre the company which has been singing "Maytime" in Chicago will appear in place of the artists who made this the most popular operetta of the winter. John Charles Thomas, Carolyn Thomas and James Murray will have the important roles.

At the Fulton Theatre this week the Actors and Authors Theatre announces four one act plays by Edith Taliaferro, Whitford Kane, Courtney Foote, Hal Forde, Minnie Dupree, Regan Hughston, Mrs. Thomas A. Wise, J. Irving Southard, Elizabeth Risdon, Auriol Lee, Marian Kerby, Dudley Oatman, Harrison Brockbank, Hamilton Earle, Gertrude Dallas, Rene Detling, Betty Dainty, Jean Webb, Agnes Paterson, Charles Meredith and Harold Fowler. In addition to the plays M. and Mme. Edouard de Murylo will give a typical American Indian dance with costumes.

As many of the players who were seen in "Her Honor the Mayor" have secured other engagements the policy of the Actors and Authors Theatre is to release all such fortunate members of the casts and to replace with other members who are enrolled. This gives an opportunity to those on the waiting list and is an advantage to the player whose talents find a more lucrative engagement.

Versatility is the keynote of the entire organization at the Fulton Theatre. Dudley Oatman, one of the organizers of the Actors and Authors Theatre, is not only treasurer but will appear in two of the playlets next week, one of them calling for musical work. Mrs. Thomas A. Wise is cast for a Lancashire comedy part.

Next Friday evening at the Hudson Theatre the annual ladies' public gambol of the Lambs Club will take place, to be repeated at four other performances on June 15 and June 16 for various war charities. More than one hundred and fifty of the most prominent theatrical stars in America, all members of the Lambs Club, will participate in the 'gambols, which will be staged under the general direction of R. H. Burnside, with Arthur Hurley as stage manager.

Contrary to the custom of previous years, the first part of the Gambol will not be a minstrel act, but will instead represent a meeting of members of the "Darktown Regiment" in the mess hall of a mythical colored regiment. In this scene the members of the Lambs will appear in black face, all attired in uniforms not strictly in accord with the regulation khaki. Appearing in the "Darktown Regiment" will be Lambs Tom McGrane, Sam Hardy, Ernest Truex, Neil A. Sparks, Andrew Mack, Walter Catlett, Ignacio Martinez, Edward Flannery, George E. Mack, Harland Dixon, James Doyle, Herbert Corthell, De Wolf Hopper, Arthur Deacon, Frank Croxton, Frank Hannah, Scott Welsh, Jed Prouty, Harold Vilar, Ernest Terrence and many others.

A dramatic sketch entitled "The Home Breaker," written by Dodson Mitchell, will enlist the services of Robert Ober, Joseph Kilgour and Lyster Chambers.

Seven famous cartoonists will draw sketches in competition in full view of the audience, the roster including such famous names as George MacManus, Rube Goldberg, Hy Mayer, Claire Briggs, Tom Powers, R. F. Outcault and Windsor McKay.

A feature of the Gambol of the Lambs will be the presentation of an allegory by George V. Hobart entitled "The Drums." This scene is from Mr. Hobart's new play "Loyalty," soon to be given in New York, and is presented by permission of the managers of "Loyalty," Lambs William Elliott, F. Ray Comstock and Morris Gent. The play is a morality drama with a purpose, showing how love awakens in all hearts the real mean-

Vaudeville and Burlesque.

Christie MacDonald heads a good bill at the Palace. The musical comedy star appears in a musical fantasy, "Cupid's Mirror," an act that has given real entertainment in its showings preparatory to its Palace debut. Irene Franklin and Burton Green are the headline attractions at the Riverside. Ray Samuels will offer a repertory of new songs and Charles Withers appears in a travesty that is genuinely humorous.

"Hello America!" begins the second month of a summer run at the Columbia. It is a really amusing burlesque with special-

ing of the sound of the drums. The following Lambs will appear in this sketch: Malcolm Duncan, Morgan Coman, Vinton Freedley, Jed Prouty, William J. Kelley, Maurice Barrett, Ralph Belmont, James L. Crane, Mitchell Harris, Robert Nairn and George Le Guere.

A burlesque by Edwin Milton Royle entitled "The Committee on Admissions" shows the Kaiser trying to get into Heaven, with his case considered by a committee of immortals of the Celestial Army and Navy Club Universal. In this sketch the Kaiser will be portrayed by George Howell, Walter Catlett will be Adolf the Hun, Edwin Milton Royle will be Julius Caesar, Ralph Ince will appear as Abraham Lincoln and H. Cooper Cliffe will be Satan, other players including Charles De Lima, Joseph Grismer, Edwin Moradant, Walter Wilson, George Nash, Oswald Yorke, Glenn Hall and Frederick Ward.

A picturesque Japanese playlet entitled "A Japanese Garden," written by Kenneth Webb, with music by Roy Webb, will be presented by Edith Taliaferro, Carl Gantvoort, Frank Belcher, William Danforth, George Mack, Morgan Coman and Edward Earle.

Donald Brinn, Arthur Arthur, Frank Moulton and Earl Benham will appear in a representation of an old fashioned quartet, showing how Donald Brinn got his first start as a singer.

A dramatic sketch, "Moonshine," written by Arthur Hopkins, will be acted by Frederick Burton and Robert Ober.

Raymond Hitchcock, Eddie Fox, Percy Wenrich, Leon Errol, David and Dixon and Taylor Holmes will also appear in monologues and single acts.

The Gambol next Friday night will



DOROTHY DICKSON
in "The Merry Widow"

be for the benefit of the Lambs Club. The same performance will be repeated Saturday afternoon for the Y. M. C. A. on Saturday evening for the Red Cross, on Sunday afternoon for the Stage Women's War Relief and on Sunday night for the Actors Fund.

Within the last year the word "jazz" has become familiar to all English speaking America, and Sophie Tucker, who will top the forthcoming programme at the New Brighton Theatre with her Five Kings of Syncopation, is frequently asked about the word's origin. Miss Tucker's band plays "jazz" music. She has done as much as anybody to popularize "jazz" and she ought to know whereof she speaks.

"To those who come in contact with the back stage of vaudeville theatres," she explains, "the word has a familiar sound, for it has been used there for several years as the slang of vaudeville artists. 'Jazz her up,' said sotto voice on the stage, has been the cue for a company to act with more vim and speed while it was mostly used by song and dance performers it was not peculiar to them.

"Just how the expression got to the stage I do not pretend to know, but like ragtime, it originated with the negroes on the levee, who in turn brought it from Africa. In reality it is the natural music of the untutored savage, who found it a means correctly to convey his idea of music combined with dancing.

"Jazz is a mixture of discordant sounds, but collectively they create melody—a teasing, tricky, go as you please melody for the time being, but any rate (for 'jazz' music is only a fad of the moment), entices movements of the entire body. To the ear untrained to music Wagnerian music seems discordant. So does 'jazz' music. Interpretative dancing has taught the feet to follow the movement of the body. It is important that we should dance with our entire bodies. So does 'jazz' music. I do not mean by this that 'jazz' music is high-brow. It is not; but it awakens in most of us a lost art of rhythm which through centuries of civilization has been dormant.

"It is not easy to play 'jazz' music. In fact, comparatively few musicians succeed in catching the spirit, and when the half notes, long notes and blue notes of 'jazz' music are not properly played there is nothing worse. But good 'jazz' is a treat."

The high command of vaudeville is greatly pleased at Miss Christie MacDonald's consent to return to the stage this week at the Palace. Miss MacDonald is one of the girls who rose from the ranks of the chorus and is proud of her role as a vaudeville star. She was a tiny little girl in the fleshings of a page boy with "Erminie," as she went across the stage carrying a valise, there was something so likeable about her—a sort of good humor and magnetism and charm—that the public always regarded her with an admiring eye.

Wilson, who climbed up from the theatrical depths himself, was a kindly man toward young talent and a keen one in recognizing it. He took Lulu

Glaser from his chorus to succeed Marie Jansen, and in like way he took Miss MacDonald from the chorus, not only giving her the position of understudy to the soubrette in "Erminie" but put her on in the part when the principal fell ill in Philadelphia. She was so clever then that Wilson, who is a wise man and knows that no matter how witty a speech you may have it is useless if mumbled, took Miss MacDonald and taught her the clear diction which characterizes her work.

It was with Wilson that she got her start in French and Italian, so when she went abroad to study singing she was better prepared than most of the Americans who go to Paris to train their voices. She always had an eye on stardom, and she realized that the woman who made a play or an opera successful should have an interest in it beyond a mere salary. This is sometimes brought about by a certain percentage to the star who pulls the business, but Miss MacDonald had a better way than that. She kept her ears open every time she went abroad—she was listening for an operetta that would be just as tuneful to American ears as foreign ones. She knew what the home public liked, for she had sung in a round dozen of popular musical pieces and consequently was willing to back her judgment with her money. Finally she discovered "The Spring Maid." It was tuneful and jolly and had a romantic love story. Miss MacDonald went into partnership with a firm of young managers and produced "The Spring Maid," with herself as the star. Its success is a part of recent theatrical history. Miss MacDonald made so much money that she has devoted most of her time since to study and travel. An engagement in

favor in South and Central America States.

A native of Malaga, Mlle. de Soria made her operatic debut at the Teatro de Real, Madrid, where she became the leading soprano. Her success singing in "The Merry Widow" established her fame throughout Spain, and when the New World beckoned she is reported to have left behind a number of Spanish youths broken in heart and spirit.

Cohan & Harris are in receipt of a cable from the J. L. Sacks Company, Ltd., holders of the English rights to "Going Up," stating that that musical comedy was produced at Manchester last Monday night with enormous success by a company that included Joseph Coyne, Marjorie Gordon, Evelyn L. L. Elaine Inescort, Ruby Miller, Austin Melford, Arthur Chesney, H. de Bray, Frank Bellamy, Clifton Alderson, Roy Byford and Louis Mathyl.

All of these players are known here, especially Joseph Coyne, who was a great favorite before going to London, where he has been appearing for the past fifteen years. Mr. Coyne came back in 1908 and appeared with Miss Alexandra Carlisle in "The Mollusc" at the Garrick Theatre, returning to London after the brief run of that piece to appear in Charles Frohman's London production of "The Merry Widow."

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Edna Morn, the newest Angelina Stokes, the Oshkosh bride in John Cort's musical entertainment "Flo-Flo" at the Cort Theatre, is the first member of her family to make the stage her chosen career. In consequence the family is particularly proud of her success and is said to be bearing up well.

Born in Rochester, N. Y., Miss Morn from her earliest childhood had a strong desire to "go on the stage." This is a phase through which many children of Rochester especially go at some time in their lives. With Miss Morn, however, this desire became the leading passion of her existence and while still a child she began to take part in amateur theatricals in her home town and those towns adjoining it, and admiring friends and relatives predicted her eventual success on the "legitimate" stage. It seemed only necessary that she be called "September."

Finding herself the possessor of a beautiful voice and encouraged by her reception in amateur undertakings, Miss Morn began to devote herself to voice culture and the study of dramatic work—both in Rochester. When she was 18 years old Miss Morn was offered a part in "East," where her artistic dancing won. After this she succeeded Edith Day in "Pom-Pom." In this attraction she played in Rochester twice and, unlike the prophet, was very kindly received by the critics in her home town.

Miss Morn's entire stage career covers less than four years. The fact that she is making good at it goes to prove that sometimes, if we do "dream hard enough, we do 'dream true.'"

Among the fresh faces which John Cort assembled to refresh war "Flo-Flo" in its sixth big month at the Cort Theatre, is that of Elnita de Soria. Mlle. de Soria plays Carmen in the entertainment, and this is quite fitting and proper, for as her name, features and deportment indicate she is herself of Spanish birth and origin.

This is Mlle. de Soria's first appearance in New York. After arriving in this country two seasons ago from her native Spain, she was engaged by Anderson Dippel for the role of Zorika in the road company of Franz Lehár's "Gypsy Love," in which she travelled to the further parts of America learning local geography as no Spanish text book can teach it. Her chance for metropolitan recognition she thus owes to Mr. Cort, to whom she fervently and frequently expresses her gratitude, as might be expected from one of her fiery race.

Mlle. de Soria comes of a theatrical family, has been on the stage since she was 5 years old, and is known in Spanish operetta as well as dramatic circles. Her sister is Mlle. Pilar Estren, an emotional actress of great

the statue clog, the buck and wing, or the grasshopper hop. All of these difficult things must be learned, as O. Henry divined, in the lower grades of the theatrical school.

Every once in a while a couple of young boys pop up on Broadway expertly skilful in the difficult branch of the terpsichorean art. At the present moment the two exemplars of soft shoe dancing who are making their mark are two young men, Grace and Burke, who appear with Al Jolson in "Sinbad" at the Winter Garden. Both of these young men, otherwise Frank Grace and John Burke, are in their twenty-third year, and each of them has been actively engaged in upward of fifteen years. Each of them is the child of a song and dance team. Frank Grace's father, Billy Grace, who has been dancing for thirty-four years on the stage in America, began as an acrobat in the circus when a small boy. He graduated from the after piece in the circus and into vaudeville, and the Two Graces, Frank Grace's father and mother, toured the vaudeville circuits between here and California, an emotional actress of great

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JOHN CHARLES THOMAS and CAROLYN THOMSON
in "MAYTIME" at the BROADHURST THEATRE

John Charles Thomas and Carolyn Thomson are a young couple who have been singing in "Maytime" at the Broadhurst Theatre. John Charles Thomas is a native of Malaga, Mlle. de Soria made her operatic debut at the Teatro de Real, Madrid, where she became the leading soprano. Her success singing in "The Merry Widow" established her fame throughout Spain, and when the New World beckoned she is reported to have left behind a number of Spanish youths broken in heart and spirit.

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a number of hotels in those camps which are at all distant from any good sized town. In the past, theatrical companies appearing in some of the camps have found it necessary to make long journeys to and from the theatres before and after each performance, as there were no sleeping accommodations near the camps. At Camp Upton, for instance, the nearest hotel was at Centre Moriches, a journey of eight miles over bad roads, the only conveyance being by means of jitney automobiles which charged exorbitant prices. Within sixty days the Government will have finished two small lodging houses, one for the male and the other for the female members of the various companies which appear at the camps. A similar hotel is already running at Camp Devens, and two others will shortly be started at Camp Dix and at Camp Meade.

The Commission on Training Camp Activities is determined that those actresses and actors who have so patriotically offered their services for the entertainment of our soldiers shall have their road made as pleasant as possible, and the establishment of these hotels is an evidence of their desire.

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THE COHAN PLAYS.

Why They Generally Succeeded.

Not long ago some one asked George M. Cohan why he did not write more serious plays, and the laconic answer, "If I did that people would begin to take me seriously," sums up Mr. Cohan's point of view in a nutshell. "Every time you find a fellow taking himself too seriously," continued the famous author-actor, "you can put it down in your notebook and the good Lord, fate or something is going to provide him with a full measure of it. I take myself just seriously enough to

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in writing my plays. Yet they all have helped me.

"As I said before, I never wrote a complete script in my whole life. I couldn't, and I stand amazed at those chaps who breeze into a manager's office with an entire play of three or four acts nicely typewritten, with the punch lines all dotted up in red ink and the whole drama planned out like a concerted drive on a battle front. It's beyond me. I build my plays."

THROUGH THEIR HATS.

"It doesn't matter at all where we are born, it's where we die that tells the story of what we have done with our lives," somebody or other once said. But he was all wrong, and there are two living proofs of it—Thomas Handers and Arthur Mills, the young men who with their excellent eccentric dancing and clever comedy have been making so big a hit in John Cort's musical offering, "Flo-Flo," current at the Cort Theatre.

A great many of the laughs that come over the footlights at the Cort each night are provoked by hats—two plain, every day derby hats which in Handers' and Mills' hands perform uncannily lifelike and comical stunts. Many people have wondered how, in addition to learning to sing and dance, the two boys found time to master the manipulation of these hats. But at last, after much research and the application of the simple elements of psychology, the correct answer to the problem has been arrived at. They simply couldn't help it!

Thomas Handers and Arthur Mills, gentle reader, are natives of Medicine Hat, Alberta. Just think what that means! From the time they were tiny boys they have been accustomed to think of Medicine Hat as their home town and to speak of it as such whenever the occasion arose. Now "medicine" is a long word for a small

boy to pronounce, so what more natural than that little Arthur and Thomas should slur it over in mentioning it. And so doing emphasize the latter part of the name? And as they grow older of course the word hat meant something to them that no other article of wearing apparel meant—it had a definite connection. Shoes, socks, coats, trousers they could gaze at dispassionately. But a hat that was something altogether different. It stood for something, and that something was home. What more natural, then, than that they should conceive a strong attachment for hats, a liking for playing with them, for juggling them? And this undoubtedly was the beginning of Thomas Handers' and Arthur Mills' proclivities in the art of hat juggling.

Had the latter word in the name of their home town been equally difficult of pronunciation to a small boy as was "medicine" and had that second word not struck the chord of association more quickly than did the former it is difficult to surmise what fate would have written in her book.

THE NEWMAN PLANS.

E. M. Newman, the lecturer and producer of the Newman Travel Pictures, is now touring the allied countries as a commissioner of the United States Government for the study of industrial and social conditions behind the battle lines. He sailed from an Atlantic port about two weeks ago, with the members of his staff and a flock of motion picture and still life cameras—the first such equipment permitted to leave an American port of embarkation for non-military use in many months. News has just been received of his safe arrival on the other side by Charles Mercer, Mr. Newman's representative at the offices of the Educational Film Corporation of America, 729 Seventh Avenue, which releases his pictures.

"I am going abroad," said Mr. Newman on April 24, "to get illustrations of social, commercial and civil life under war conditions in Great Britain, France and Italy, with a view to the American people by the Army's experience. I hope particularly to illustrate the conservation of human power that makes possible the release of every able-bodied man to the war with the least disturbance to commerce."

Creed of the Committee on Public Information, however, for this week because he felt that I knew the pre-war conditions in Europe thoroughly, and as a trained observer could compare those conditions with the changes that have been wrought. The object is to bring back to the people of the United States a graphic presentation of what can be done and should be done to permit us to utilize every

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IN THE THEATRES.

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ELIZABETH RISDON
at the FULTON THEATRE

ounce of our strength for the successful prosecution of the war. I am paying my own expenses, and the pictures and talks I bring back will be presented here under my own management. I am deeply sensible of the exclusive and most unusual privilege granted me as a commissioner of the Central committee to gather and put before the American public pictorial information of patriotic value."

It is an open secret among Mr. Newman's friends that he was booked to sail for South America when the opportunity came to help out in the war effort. He has been in the States since he threw over the South American plans and placed himself at the disposal of the Government's publicity bureau. As a globe trotter, picture taker and lecturer Newman has always tried to combine with the practical side of travel the things of human interest. He expects to record by means of the camera how England, France and Italy carry on; how business is transacted and how industrial emergencies are met; the revolutionary changes in the theatre, society, country life and city life; the needs of women; the substitution of machinery for manual methods; the scrapping of the useless, trivial and merely ornamental; the magnificent unity of great peoples for the first time coordinated and aligned in its accomplishment of a great international undertaking.

During Mr. Newman's absence the Educational Film Corporation of America will continue to release his Travel Pictures. Four of them have already been issued—"The Forbidden Isle," "Our Hawaiian Army," "Trails of Travel" and "The Egypt of the Southwest." There are twenty-six more one reels in the forthcoming series, representing the product of seventeen years of travel and exploration.

THE NEWMAN PLANS.

E. M. Newman, the lecturer and producer of the Newman Travel Pictures, is now touring the allied countries as a commissioner of the United States Government for the study of industrial and social conditions behind the battle lines. He sailed from an Atlantic port about two weeks ago, with the members of his staff and a flock of motion picture and still life cameras—the first such equipment permitted to leave an American port of embarkation for non-military use in many months. News has just been received of his safe arrival on the other side by Charles Mercer, Mr. Newman's representative at the offices of the Educational Film Corporation of America, 729 Seventh Avenue, which releases his pictures.

"I am going abroad," said Mr. Newman on April 24, "to get illustrations of social, commercial and civil life under war conditions in Great Britain, France and Italy, with a view to the American people by the Army's experience. I hope particularly to illustrate the conservation of human power that makes possible the release of every able-bodied man to the war with the least disturbance to commerce."

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